

MUSICAL GAZETTE

An Independent Journal of Musical Events.

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 25.]

SATURDAY, JUNE 20, 1857.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Il Don Giovanni.

Piccolomini. | Belotti. | Vialetti.
Piccolomini. | Specia. | and
Ortolani. | Beneventano. | Corsi. | Giuglini.

THIS EVENING, Mozart's *chef d'œuvre*,

IL DON GIOVANNI.

with the following unprecedented cast:—Zerlina, Mdlle. Piccolomini; Donna Anna, Mdlle. Specia; Donna Elvira, Mdlle. Ortolani; Don Giovanni, Signor Beneventano; Leporello, Signor Belotti; Masetti, Signor Corsi; Il Commendatore, Signor Vialetti; and Don Ottavio, Signor Giuglini.

Conductor—Signor Bonetti.

The Minuet in the Ball Scene will be danced by Mdlles. Pasquali, Karliuk, Morlacchi, Marie, and Corps de Ballet.

From respect to the grand work of the immortal composer, the following artistes of the establishment have consented to lend their minstrie to increase the effect of the majestic finale of the first act, including the chorus “Viva la Libertà”:

M. Reichardt, C. Brahms, Bottardi, Mercuriali, Kinni, De Sore, and Haillon; Madames Poma, Borti, Baillon, Fazio, and Ramos.

To conclude with an entirely new ballet diversion, by M. Monot, entitled LES ROSES. Principal dancers, Mdlles. Boschetto (her first appearance this season), Salvioni, Morlacchi, Karliuk, Pasquali, and Signor Baratti.

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had at the Box-office, at the Theatre, Colonnade, Haymarket, price £1 1s., and £1 11s. 6d. each.

ROYAL ITALIAN OPERA, LYCEUM.

Il Trevatore.

Grisi, Didice, Grasiani, Tagliafico, Mario.

THIS EVENING (June 20) will be performed Verdi's grand opera, IL TROVATORE. Leonora, Mdlle. Grisi; Amanza, Mdlle. Didice; Inez, Mdlle. Tagliafico; Il Conte di Luna, Signor Grasiani; Fernando, Signor Tagliafico; Ruiz, Signor Soldi; and Manrico, Signor Mario. Conductor, Mr. Costa. The opera commences at half-past 8.

BLINDNESS.—Organ Performances.

The First of a SERIES of PERFORMANCES, by Blind Musicians, on the ORGAN, at the Private Establishment for the Blind, Turnham-green, W. will take place on Monday, the 22nd instant, at 3 p.m., when Mr. JAMES SUMMERS will preside at the instrument lately erected for the School by Messrs. Robson. Tickets forwarded by post upon application to Mr. William Wood, Principal.

ENGLISH GLEES and MADRIGALS.

THE VOCAL UNION.

Mrs. Marian Moss, Mr. Foster, Mr. Wilbrey Cooper, Mr. Monten Smith, Mr. Winn, and Mr. Thomas beg to announce that their Second Series of FOUR MORNING CONCERTS, for the performance of English Glees and Madrigals, will take place at the Hanover-square Rooms, on Wednesday, June 24, Wednesday, July 1, Wednesday, July 8, and Wednesday, July 15.

The programme on each occasion will contain some new composition, written expressly for the Vocal Union. At the First Concert Miss Dolby and Mr. Lindsey Sloper will assist.

Subscription to the reserved and numbered stalls, for the series, £1 1s. Single stalls, for each concert. A family ticket, admitting four to each concert, £1 1s.; second seats, 3s. Subscribers' names received by Addison, Hollier, and Lucas, 10, Regent-street, where a plan of the stalls may be seen; Cramer, Boal, and Co., 201, Regent-street; Chappell and Co., 59, New Bond-street; and Mitchell and Co., 33, Old Bond-street.

CRYSTAL PALACE. THE VOCAL ASSOCIATION.

Conductor, Mr. BENEDICT.

The Directors have made arrangements with Mr. Benedict for a CONCERT by the Members of the VOCAL ASSOCIATION, in the Centre Transcept, on Saturday next, the 27th instant. Doors open at 12. Concert to commence at 3. Price of admission as usual, Half-a-crown, to persons not holders of season tickets. The Programme will be duly announced. By order, GEO. GROVE, Secretary.

BENEDICT's Grand Morning Concert.

at Her Majesty's Theatre, on Wednesday, June 24. Piccolomini, Specia, Ortolani, and Albini; Giuglini, Charles Brahms, Reichardt, Corsi, Beneventano, Vialetti, and Belotti. The programme will include a SELECTION from Gluck's ORFEO; the part of Orfeo by Mdlle. Albini. The distinguished instrumental performers engaged for the occasion are Miss Arabella Goddard, Mr. L. Sloper, Signors Bazzini, Platti, Puszi, and Bottesini.

Boxes to hold four persons, two, three, and four guineas; pit stalls, £1 1s.; gallery stalls, 5s.; gallery, 2s. 6d. to be had at the principal music-sellers and librarians; of Mr. Benedict, 2, Manchester-square; and at the box-office at the theatre.

ST. MARTIN'S HALL. LAST CONCERT OF THE SEASON.

Under the direction of Mr. JOHN HULLAH.

Grand Performance of VOCAL and INSTRUMENTAL MUSIC, without orchestral accompaniment. Wednesday evening, June 24th, at Eight o'clock. Principal performers:—Miss Banks, Mdlle. Marie De Villars, Miss Dolby, Miss Palmer, and Mr. Sims Reeves. Violin, Mr. Blagrove; Bassoon, Mons. Hauser; Pianoforte, Mr. George Russell; Organ, Mr. Hopkins. Stalls, 5s.; galleries, 2s. 6d.; area, 1s.

OLD CHORISTERS' GATHERING.

THE SECOND ANNIVERSARY MEETING will take place at Windsor, on Friday next, the 27th inst. Chairman, Dr. G. Elvey. Tickets, 10s. 6d. each, to be had of Messrs. Addison & Co., 210, Regent-street. R. J. HOPKINS.

Mdme. HENRIE & Miss STEVENSON

have the honour to announce that their SOIREE MUSICALE will take place at the Beethoven Rooms, 76, Harley-street, on Thursday evening, the 24th June, to commence at 8 o'clock.

Vocalists:—Madame Raderdorff, Miss Katherine Smith, Madame Henrie, Mr. Tannant, and Mr. Allan Irving. Instrumentalists:—Mdlle. Kull, M. Ketteman, Herr Engel, and Miss Stevenson. Conductor, Signor Bandegger.

Tickets, 7s., to be had of Messrs. Leader and Cook, 63, New Bond-street; Messrs. Wessel and Co., 18, Hanover-square; and of Madame Henrie and Miss Stevenson, 15, Cleveland-gardens, Hyde-park, W. Stalls, 10s. 6d., to be had only of Madame Henrie and Miss Stevenson.

QUEEN'S CONCERT ROOMS, HANOVER-SQUARE.

HERR L. JANSA

begs to announce that he will give a MORNING CONCERT, at the above Rooms, on Monday, June 22d, 1857, at half-past 3 o'clock, on which occasion he will be assisted by the following artistes: Vocalists—Madame Raderdorff, Madame De Bernardi, Herr Von Der Osten. Instrumentalists: Violin—Herr Ernst, Herr Jansa, Mr. Carrodus. Viola—Mons. Schreurs (by the kind permission of M. Julian). Violoncello—Signor Platti. Pianoforte—Mons. Alex. Bille, Herr Ernst Pauer. Concertina—Signor Resoundi. Harmonium—Herr Engel. Clarinet—Mr. Lazarus. Conductors—Herr Kuhne, Signor Alberto Randegger, and Alfred Mellon.

Single Ticket, 7s.; Reserved Seats, 10s. 6d., may be had at the principal music-sellers, and of Herr Jansa, 10, Mornington-crescent.

ASTLEY'S ROYAL AMPHITHEATRE

and OPERA-HOUSE.—Lesser and Manager, Mr. Wm. Cooke. Under the patronage of Her Majesty and H.R.H. Prince Albert. THIS EVENING, June 29 (first time here), Bellini's celebrated opera, LA SONNAMBULA: Miss. Rebecca Innes, Miss M. Somers, and Miss Ellen Thirlwall; Mr. Augustus Brahms, Mr. Brookhouse Bowler, Mr. Francis Kirby, and Mr. Borran. Conductor and Composer, Herr Meyer Lutz. Manager and Director of the Opera Company, Mr. Augustus Brahms. Concluding with Mr. William Cooke's incomparable Scenes in the Arena. Commence at 7 o'clock.

ENGLISH BALLADS.—MR. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

THE BROUSIL FAMILY

HAVE RETURNED TO TOWN for the SEASON.—Communications to be addressed to Mr. S. Wood, 25, Devonshire-street, Portland-place.

MR. VAN PRAAG.

continues the arrangement of Concerts, Matinées of Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 23, Rupert-street, Haymarket, W. will be duly attended to.

SIGNOR CAMPANA

begs to announce his RETURN to London for the season.—5, Wilton-place, Belgrave-square.

PRACTICE TO BE DISPOSED OF.

A Pianist and Organist of superior ability can be introduced, for a moderate premium, to the Practice and Organistship of a Professional Gentleman of eminence, who is about to retire in consequence of ill health. To one who is also a violinist, and conversant with orchestral management, the advantages would be prospectively manifold. For terms, &c., address Zeta, care of the Editor of the "Musical Gazette."

HIGHBURY BARN.—Open every day.

Music and Dancing from 7 till half-past 11; on the new monstre platform. Grand Military Band. Conductor, Mr. Gratian Cooke.

WANTED, SOME CLEAN COPIES of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Musical Publications.

ARRANGEMENTS for PIANOFORTE,

By BRINLEY RICHARDS.

A CHRISTMAS PRICE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 2s.

"La maliziosa"—Mario's air in *I Lombardi*.—2s.

Ditto ditto as a duet.—2s. 6d.

"Robert to que j'aime."—Air de grace—Robert Le Diable.—2s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Wha wadna fucht for Charlie!"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 8, New Bond-street.

Musical Publications.

(Continued.)

Handel's Messiah.—Festival Edition.

"This is, without doubt, the most beautiful gem, and, at the same time, the cheapest in the musical market. Handel's masterpiece for sixteen-pence. We apprehend that no one who visits Sydenham, or joins a rehearsal previous to the festival, will go without this handsome little volume. We cannot adequately express our thanks to the publishers for so stimulating the people's taste for high class art by an issue at once so perfect and so cheap."—Vide Liverpool Courier, June 3.

N. H.—Just issued, ISRAEL IN EGYPT and JUDAS MACCABÆUS.

HANDEL'S CHORUSES.—Subscribers to Mr. W. T. BEST'S COLLECTION of the CHORUSES of HANDEL (130 in number, selected from all his oratorios, &c., and arranged from the score for the organ) are informed that this elaborate and masterly work is now ready for delivery. Price to subscribers, £2 2s., to non-subscribers, 2s 3s.

PIANOFORTES FOR HIRE at 12s. per month and upwards.

HANDEL'S sacred oratorio, THE MESSIAH. Edited by John Bishop, of Cheltenham.—"The Handel Festival has given occasion to Messrs. Cocks and Co. to try a new experiment in cheap music. They have produced the entire Messiah in vocal score, clearly printed on good paper and containing 129 small 4to pages at 1s. 4d. What more can be said? except that the music is correct, the arrangements admirable, and the entire production a wonder of completeness as well as cheapness."—Vide Dublin Daily Express, June 3.

London: Robert Cocks and Co., New Burlington-street, W., and of all music-sellers and booksellers.

Just published, Fantasia and Variations on "THE BLUE BELLS OF SCOTLAND."

By T. GRAHAM. 3s.

R. Cocks and Co., and of the Author, Marsden-square, Wigan.

Third Edition.—Sung by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLER.

ADDISON, HOLLIER, and Co., 210, Regent-street.

Musical Instruments.

ORGAN.—Nearly New, suitable for Church, Chapel, or Hall; enclosed in solid mahogany gothic case, French polished gilt pipes in front; height 11 feet; depth 3 feet; width 8 feet 5 inches; two rows of keys, of the following compass: great organ CC to F, 54 keys, contains open diapason, stop diapason, clarabella, principal, fifteenth, cromorne, and bourdon. Swell organ, tenor C to F, contains dulciana, principal, and oboe, 14 octave of German pedals, two coupling movements, three composition pedals, side and front blowing action. Lowest price 40 guineas. Apply to Messrs. Bavington and Sons, organ-builders, 48, Greek-street, Soho-square, W.

To the Music Trade and Profession.—THE LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Octaviana, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erst, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

HOLLOWAY'S PILLS.

Famed for the cure of liver complaints and derangement of the stomach, the liver being justly esteemed the noblest part of the body and fountain of life; thus it is when the springs become poisoned, life itself is threatened and the suffering patient is in the most imminent danger; but thousands have borne willing testimony to the power of this potent remedy, cleansing the blood from all impurities, strengthening the stomach, discharging the bile, removing all obstructions, and eradicating disease without leaving a trace behind.

Sold by all medicine vendors throughout the world, at Professor Holloway's Establishments, 244, Strand, London, and 80, Malden-lane, New York; by A. Stampa, Constantinople; A. Guidicci, Smyrna; and E. Muir, Malta.

DRESS COATS.—GENTLEMEN of the Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats £2 10s. to £3 2s.

Black Dress Trousers £1 1s. to £1 8s.

Morning Coats £1 10s.

W. BASCOMB, tailor & habit-maker, 19, Mortimer-street, Cavendish-square.

Exhibitions, &c.

THE LION HUNTER'S MUSEUM

and ENCAMPMENT will CLOSE in London, on the 24th of June next, 222, Piccadilly.—GORDON CUMMING will give his popular pictorial and musical ENTERTAINMENT, illustrative of his Adventures in South Africa, every evening (except Saturday) at Eight. A morning representation on Saturday, at Three o'clock. The Lion Hunter's Bush People will appear in their native dances. Piano by Mr. Harry Wilson. Admission, 1s. and 2s.; stalls, 3s.—222, Piccadilly.

THE ROYAL POLYTECHNIC.—

PERPETUAL NOVELTIES, appreciated by millions during the nineteen years it has remained open.—THE LYRIC SOLO and GLEE UNION will have the honour of presenting their New Entertainment, consisting of Madrigals, Glees, Part Songs (English and German), Operatic Recitals, Choruses, Solos, &c., selected from the repertoires of the most celebrated composers, native and foreign, including several manuscript compositions written expressly for this Union by eminent living musicians, every morning and evening at Three and Half past Eight, commencing Monday, the 22nd instant. Besides these pleasing Musical Entertainments there will be the usual Lectures on Chemistry, including one on THE APPROACHING COMET.—The DISOLVING VIEWS, of the most extensive and varied nature, illustrating EGYPT and the WAR in CHINA, and the ordinary Polytechnic Specialties.

Admission to the whole, 1s.; Children under 10, and Schools, half-price. Sole Lessee and Manager, J. H. Pepper, Esq., F.C.S., A. Inst., C.E., &c., &c.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions. Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission, 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.A.S., Hon. Secs.

JAS. EDMESTON, Jun.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 8 o'clock.

MR. ALBERT SMITH'S MONT BLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls will be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

PHOTOGRAPHIC SOCIETY.

Now open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5a, Pall-mall East.—Admittance, 1s. Catalogue, 6d.

THE NATIONAL INSTITUTION OF FINE ARTS,

Portland Gallery, 316, Regent-street, opposite the Polytechnic. The above Society's TENTH ANNUAL EXHIBITION of the WORKS of MODERN PAINTERS is now OPEN from Nine till Dusk. Admittance, One Shilling. Catalogues, Sixpence. BELL SMITH, Secretary.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains, Nizni Novgorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

MISS P. HORTON'S

entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN REED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Grieve and Tebbit.—Admission 2s. and 1s.; stalls, 2s.; may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 261, Regent-street.

MR. W. S. WOODIN'S Olio of Oddities, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

MOSCOW.—BURFORD'S PANORAMA is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk. Leicester-square.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee, Mr. E. T. SMITH.—Unparalleled Attraction.—Miss Ella, the first Horsewoman in the World, in two unapproachable acts, the Balloon and Hurdle Flying, assisted by all the Star Riders of the day, and an array of unequalled Female Talent. Wondrous Feats by the Great Circus Troupe every evening. Doors open at half-past 7. Commence 8 o'clock.

Prices for the million:—Boxes, 2s. 6d. and 3s.; pit and promenade, 1s.; galleries, 6d. Grand Morning Performances will be given To-day (Saturday) and every Monday, Wednesday, and Saturday. Doors open at Half-past One, and commence at Two o'clock.

THEATRE ROYAL, HAYMARKET.

THIS EVENING, the three greatly successful novelties.—The new drama of THE HUSBAND OF AN HOUR, in which Mr. Buckstone, Mr. Compton, Mr. W. Farren, Mr. Clark, Miss Reynolds, Mrs. E. Fitzwilliam &c., will appear. After which the new farce of MY SON DIANA. Mr. Buckstone, Mr. Chippendale, Miss M. Oliver, and Miss Sabine. With the classical love story of ATALANTA; or, The Three Golden Apples. Miss M. Oliver, Miss M. Wilton, Miss E. Terrell, Mrs. Poynter, &c. Box-office open daily, from 10 till 5.

ROYAL PRINCESS'S THEATRE.

Mr. and Mrs. Charles Kean's Annual Benefit will take place on Monday, June 23.

THEATRE ROYAL, ADELPHI.

THIS EVENING, Saturday, June 20 (last time at present) the grand new Adelphi drama of GEORGE DARVILLE, with new scenery, dresses, &c. Characters by Messrs. Benjamin Webster, Wright, Paul Bedford, Billington, Garden, C. J. Smith; Madame Celeste, Miss Wyndham, Miss Laidlaw, &c. With THE PRETTY GIRLS OF STILBERG. Ernest (his original character), Mr. E. Webster, in which he will give his celebrated impersonation of the Emperor Napoleon I.; Bob, Mr. P. Bedford; Margot, Madame Celeste. And A NIGHT AT NOTTING HILL; by Messrs. Wright, P. Bedford, Mrs. Chantrey, Miss M. Keeley, &c. Mr. and Mrs. Barney Williams are engaged for a very limited period, and will appear on Monday next, June 23, in Ireland As it Is; Our Gal; and Barney the Baron.

NOTICES, &c.

All remittances should be addressed to the publisher.
Notices of concerts, marked programmes, extracts, &c., should be forwarded
as early as possible after the occurrence.
Post Office Orders should be made payable to JOHN SMITH, Strand Office,
and addressed No. 11, Crane-court, Fleet-street, London.

THE MUSICAL GAZETTE

SATURDAY, JUNE 20, 1857.

THE grandest musical performance ever accomplished in this country has taken place this week. The Handel Festival,—the great preliminary experiment, before arranging something which shall astound the world in 1859,—took place at the Crystal Palace on Monday, Wednesday, and Friday, the interest in the affair increasing with each performance. No more fit work of the great composer of sacred music could have been chosen to inaugurate the festival than *The Messiah*, an oratorio which has immortalized its author, and which has claims upon the gratitude of all our countrymen for the important service it has rendered, not only in promulgating a style and form of composition of both high order and popular character, but also in the cause of charity, this sublime work having provided for many a widow and fatherless, and fed many hungry, by virtue of its performance, since it was produced in Dublin on the 13th of April, 1742. It was even composed for a charitable purpose, this identical first performance being for the relief of the prisoners in the various gaols of the Irish capital, and for the support of a hospital and infirmary.

This sublime work was accomplished in twenty-three days, Handel being at the time fifty-three years old. It may interest some readers to know the dates inscribed by his own hand upon the MSS. which are preserved at Buckingham Palace. "Commenced on the 22nd Aug., 1741." "End of the first part, 28th Aug., 1741." "End of the second part, 6th Sept." "End of the third part, 12th Sept., 1741." "Filled up, 14th Sept., 1741."

As Handel devoted the proceeds of its first performance in Dublin to charity, so in his after life, did he specially consecrate this noble work to the promotion of the interest and increase of the funds of the Foundling Hospital, then in its infancy. We read in an advertisement of the day—and such monuments should never be forgotten—"Hospital for the maintenance and education of exposed and deserted young children in Lamb's Conduit-fields, April 18, 1750. George Frederick Handel, Esq., having presented this Hospital with a very fine organ for the chapel thereof, and repeated his offer of assistance for the promotion of this charity, on Tuesday, the 1st day of May, at twelve o'clock at noon, Mr. Handel will open the said organ, and the sacred oratorio *The Messiah*, will be performed under his direction." From this time forth it was repeatedly performed at the Foundling Chapel. Eleven performances of the same kind, between 1750 and 1759, brought £6,955 to the hospital. Handel conducted them all in person, although, it must not be forgotten, he became blind in 1753. This benefaction of the generous and charitable artist survived him for many years. Eight performances, conducted by J. C. Smith, between 1760 and 1768, realised £1,332; and nine performances, conducted by John Stanley, from 1769 to 1777, realised £2,032; so that, altogether, *The Messiah* alone brought into the funds of the Foundling Hospital no less a sum than £10,299.

The vast preparations made for the commemoration have already been published in this journal. We now have the pleasure of recording that every arrangement was admirably

carried out. Not a symptom of confusion was apparent from the time of the opening of the Crystal Palace, at 11 on Monday morning, until the hour of commencement; and before that time had arrived, every member of the enormous orchestra had been sedentarily located, and the activity and discretion of the stewards had enabled everyone in the transept to procure the seat to which they were entitled, and that with the utmost readiness.

The *coup d'œil*, on reaching the centre transept, was magnificent in the extreme. The orchestra, a most stupendous structure, extended on either side beyond the bounds of the transept, and the appearance of so vast a body of singers on its numerous tiers, with the gigantic organ in the centre, the monster drum on a platform in front, and a small army of instrumentalists in the foreground, formed an imposing picture which we shall not readily forget.

As the express patronage of the Queen had been accorded to the festival, it was pretty generally and confidently expected that Her Majesty would have been present on the opening day, but those amongst the audience who were at all anxious for the presence of Royalty were doomed to disappointment. The National Anthem, however, opened the proceedings, and gave the auditory a notion of the vast body of sound that would be rolled forth in the interpretation of the massive choruses of Handel. The overture then commenced, and satisfied all of its efficiency and amplitude, even for so extravagant a space as the central transept. In the opening of the recitative, "Comfort ye," Mr. Sims Reeves was scarcely audible, but, as he proceeded, he seemed to feel the necessity for exertion, and the air "Ev'ry valley," though taken at a fearful rate, was more successful. The first chorus, "And the glory," was unsteady; the various points were slughishly taken up, and the *ensemble* was not satisfactory.

Indeed it was not until that glorious hymn of exultation, "For unto us a child is born," that any really grand effect was produced. This was truly grand, and it excited the assembly to such a pitch of enthusiasm, that a great portion of the lovely pastoral symphony had been played before the storm of cheers and plaudits had subsided. Mr. Costa was wisely resolute, and would not pay any regard to the clamour for repetition. We must return to the chorus "And ye shall purify," for the sake of remarking that it was taken so fast as to render its execution rather unsteady, though in some parts the "going together" of the voices, considering the astonishing width of the orchestra, and the consequent separation of the component parts of the harmony, was remarkable. We should not omit to state that the air, "But who may abide," usually sung by a bass voice, was assigned to Miss Dolby. The great contralto sang both this air, and "O thou that tellest," in her best manner, but her voice did not travel. Herr Formes took the next recitative, "For, behold darkness," commencing it out of time, but shortly recovering himself, and giving the following air with the necessary precision and truthfulness of intonation.

The recitatives following the Pastoral Symphony were sung magnificently by Madame Clara Novello, whose clear and powerful voice reached every part of the building where the audience were assembled. The succeeding chorus "Glory to God," was an exceedingly beautiful achievement, the first occurrence of these words with the full band and chorus being most imposing, and "Peace on earth" equally impressive in its way.

In the florid and trying air, "Rejoice greatly," Madame Novello laid herself open to censure for departure from the text of the composer. In *lais* of Handel's final cadence, she introduced a most commonplace and reprehensible penultimate note

Our accomplished soprano must have been carried away with the excitement of the scene, or she would not, when homage was intended to be paid to one of the greatest of composers, have committed such an indiscreetness. We are sorry to have to find the same fault with "Come unto Him," at the concluding phrase of which she attacked the upper B flat, *à la* Jenny Lind. The first part of this air, "He shall feed His flock," brought out Miss Dolby's voice with far more distinctness. This was easily accounted for, since it is a *mezzo-soprano* song, and we have discovered that the higher voices stand the best chance of being heard in the Crystal Palace. The recitative, "Then shall the eyes of the blind," carries the voice still higher, and this, we may observe, was particularly effective. The pathetic "He was despised" was again almost inaudible, and the expressive and artistic singing of Miss Dolby was lost upon many present.

The next chorus that produced real impression was "All we, like sheep." It was sung with great power and marvellous precision. At the *coda* the *tromba* of the organ was employed for the first time, prominently. It was very effective at the entry, "And the Lord," but it dropped rather too late, the voices and instruments having commenced their *diminuendo* before it was withdrawn, which made it appear rather obtrusive. "But thou didst not leave," was, to our extreme astonishment, sung by Mr. Sims Reeves. It was taken much too fast, and the air produced no impression.

"The Lord gave the word," with its striking unisonous commencement, told wonderfully, and Mr. Weiss quite electrified everyone with his spirited declamation of "Why do the nations?" We must do Madame Novello the justice to record that her conclusion of "I know that my Redeemer liveth" was as pure and beautiful as the other terminations, to which we have before alluded, were meretricious and absurd. Herr Formes was very successful in "The trumpet shall sound," the *obbligato* being played to perfection by Mr. T. Harper. The remaining pieces were omitted, and the massive strains of "Worthy is the Lamb" were commenced. This chorus and the "Amen" were very fine, but the grand effect was perilled by the injudiciousness of employing the treble portion of the organ *tromba* in the fugue. We refer particularly to the entry of the treble voices, where it sounded very harsh and squeaky. The entire audience rose at these final choruses and the mighty "Hallelujah." The latter, by the way, was not so grand as we had anticipated. There can be no question that the finest choral effects were gained from "For unto us," "Glory to God," "All we like sheep," and "The Lord gave the word." The first of these choruses was sung as it ought to be, *forte* throughout. Mr. Costa must have had the skin of a buffalo to have resisted the united attacks of the press, previous to the festival.

Judas Maccabeus, on Wednesday, drew about the same number of persons as *The Messiah*. The performance was, altogether, by many degrees more animated than that of Monday. Possibly the choristers felt more confidence, and were, moreover, stimulated by the presence of Royalty.

The Queen was accompanied by His Royal Highness Prince Albert, the Prince of Wales, the Princess Royal, Princess Alice, Prince Alfred, the Duke of Cambridge, the Archduke Maximilian of Austria, Prince Frederick William of Prussia, the Marquis of Bredalbane, the Marquis of Abercorn, Earl Spencer, Lord de Tabley, the Marchioness of Ely, Lady Flora Macdonald, Lady Caroline Barrington, the Hon. Caroline Cavendish, Lord George Lennox, Count Zichy, Count Hadik, Baron de Bruck, Baron de Pont, Baron de Moltke, General Bouverie, Colonel F. H. Seymour, Mr. Gibbs, &c. &c.

The Royal party had a room and canopy fitted up in the corner of the gallery facing the orchestra. On their arrival the National Anthem was performed, after which the oratorio at once commenced. We have nothing to remark upon until the recitative "Not vain is all this storm of grief," which was most disgracefully sung by Herr Formes. Not only was refinement wanting, but the intonation was faulty, and he was evidently altogether so ignorant of the music, that ere the close of the recitative, he had lost his bearings, and his final note was totally at variance with the concluding chords of the accompaniment. Madame Clara Novello sang "Pious orgies" with true devotional expression, and the following chorus, "Oh Father, whose Almighty power" was finely given.

The great features of this day's performance were the tenor songs, "Call forth thy powers," and "Sound an alarm," and the chorus, "See the conq'ring hero comes." The last was repeated, in obedience to a signal from Her Majesty, who was evidently influenced by the tumultuous applause of the assembly.

We find it impossible, writing as we are at the very last moment possible before publication, to enter into the analysis we contemplated of the performance of *Judas Maccabeus*, or of the colossal *Israel in Egypt*, which attracted a still larger audience yesterday, and brought the festival to a triumphant conclusion. We need scarcely offer an apology for this postponement, since our readers will have read all about the festival in the daily journals, and their curiosity as to the result of the commemoration will have been gratified. But we have opinions of our own of the execution of the various pieces, and we prefer giving a late review of the performances to providing our readers now with a superficial account thereof.



The Queen and Prince Albert, accompanied by the Princess Royal and Prince Frederick William of Prussia, honoured the Princess's Theatre with their presence on Saturday evening.

The Prince of Wales and Prince Alfred, attended by Major-General Berkeley Drummond, Mr. Gibbs, and Lieutenant Cowell, honoured Her Majesty's Theatre with their presence on Saturday evening.

The Queen honoured the performances at Her Majesty's Theatre with her presence on Thursday evening. Her Majesty was accompanied by His Royal Highness the Prince Albert, Her Royal Highness the Princess Royal, and His Royal Highness the Frederick William of Prussia. His Imperial Highness the Archduke Ferdinand Maximilian of Austria also honoured the opera with his presence on this occasion, and accompanied Her Majesty and His Royal Highness the Prince Albert.

At the christening of the infant Princess Beatrice, on Tuesday, in the private chapel of Buckingham Palace, Her Majesty's private band, with several extra performers from the Philharmonic and Opera orchestras, together with the choir of the Chapel Royal, were in the gallery of the chapel. On the entrance of the sponsors, the band played the March in *Joseph* (Handel). A chorale was then performed, "In Life's Gay Morn," composed by Prince Albert. We append the words:—

In life's gay morn, ere sprightly youth
By vice and folly is enslav'd,
Oh, may thy Maker's glorious name
Be on thy infant mind engrav'd.

So shall no shades of sorrow cloud
The sunshine of thy early days;
But happiness in endless round
Shall still encompass all thy ways.

After the baptismal ceremony, the "Hallelujah" chorus from Beethoven's *Mount of Olives* was performed, and the March from

Judas Maccabeus (Handel) was played as the Royal party passed from the chapel.

The musical performance was conducted by Mr. Anderson, director of Her Majesty's private band.

Sir George Smart, organist of the Chapel Royal, St. James's, presided at the organ.

About 2 o'clock, Her Majesty and the whole of the company entered the ball and concert room, where a collation was served.

The band of the 2nd Life Guards, stationed in the orchestra, played the following selection:—

Overture, <i>Stradella</i>	Flotow.
Selection, <i>Trovatore</i>	Verdi.
Selection, <i>L'Étoile du Nord</i>	Meyerbeer.

At the toast, "The Princess Beatrice,"

"I would that my Love"	Mendelssohn.
The Austrian National Anthem.	

The Prussian National Anthem.

The following music has been performed at the Palace during the week.

By Her Majesty's private band:—

Overture, <i>La Villanella Rapita</i>	Mozart.
<i>Bolero, Fanchonnette</i>	Chaplinson.
Selection, <i>Robert le Diable</i>	Meyerbeer.
Finale, <i>Stradella</i>	Flotow.

By the band of the 1st Life Guards:—

March, "Combermere"	Waddell.
Overture and Choral Scene at Air, <i>Joane Hachette</i>	Mejo.
Quadrille, "Serenade"	Concone.
Operatic Selection, <i>La Traviata</i>	Baile.
Galop, "Signal"	Verdi.
	Liedes.

By the band of the Grenadier Guards:—

Overture, <i>Son and Stranger</i>	Mendelssohn.
Selection, <i>Preciosa</i>	Weber.
Jedlers, <i>Pas Styrien</i>	Umbrath.
Selection, <i>Eté</i>	Costa.
Fackeltanz	Meyerbeer.

By the band of the Coldstream Guards:—

March of the Israelites, <i>Eté</i>	Costa.
Overture, <i>Obéron</i>	Weber.
Fantasia, <i>Robert le Diable</i>	Meyerbeer.
Waltz, <i>Alexander Romanoff</i>	Laurent.
Selection, <i>Don Giovanni</i>	Mozart.
March, composed by Frederick William III. of Prussia.	

Metropolitan.

CHOIR BENEVOLENT FUND.

The management of this praiseworthy society took wise advantage of the presence of so many of the provincial lay clerks in town, during the festival week, and announced a grand choral service to take place in Westminster Abbey on Thursday last. Long before the appointed time for admitting the public, the doors of the venerable edifice were besieged by persons eager to gain admittance, and some time before the service commenced (twelve o'clock) the choir, nave, and transepts were densely packed with the devout admirers of our solemn and beautiful cathedral service. We were located in the "record room," from whence we had a sort of bird's-eye view of the whole proceedings, and, when the body of choristers had proceeded to the chancel, and the vast congregation had assembled, filling every available seat, and occupying every square inch of standing room, the sight was very imposing. It was at once picturesque and sublime. The contrast between the many-hued dresses of the crowd in the transepts, and the stern pillars, arches, and clerestory about and around, was remarkable; and the reflection of the stained glass in the south transept window upon some of the stucco-work, added to the peculiarity of the scene. It was a sight to charm an artist, while no one with Christian feeling, and a spirit of devotion, could fail to be profoundly impressed therewith.

The choir consisted of about 150 voices, from the choirs of the Chapel Royal, St. Paul's, Westminster Abbey, Bangor, Bristol, Cambridge, Canterbury, Durham, Ely, Exeter, Hereford, Lincoln, Manchester, Oxford, Ripon, Rochester, Southwell, Wells, Winchester, Windsor, York, Armagh, Christ Church, and St. Patrick's, Dublin; and the music was conducted by Dr. G. Elvey, of St. George's Chapel Royal, Windsor. Mr. Turle, the organist of Westminster Abbey, presiding at the organ.

While the procession of the clergy and choristers was passing through the choir to the chancel, the organ pealed forth the adaptation of the Lutheran *chorale*, which Mendelssohn has introduced in his oratorio of *St. Paul*, "Sleepers, wake." The *Præces*, *Responses*, &c., were those of Tallis, the talented organist to four successive monarchs, and the writer of such simple and solid cathedral music as may be considered imperishable. The chant for the *Venite* was the well-known single one in F, by Tallis. Though written nearly 300 years ago, no single chant has been found to supplant it. Of single chants it is undoubtedly the most popular. The psalms for the day were sung to a chant, minor and major, by Turle (in D, we think). It was a very effective chant, more particularly in the major, but the transition to this mode was accomplished in an especially unfortunate manner. The organist missed the last verse of the psalm, to which, of course, the second part of the chant should have been played, and burst out with the full organ as if for the "Gloria." The choristers were quite disconcerted, and although Mr. Turle partially redeemed the error, by repeating the second part of the chant *forte*, so as to admit of the completion of the "Gloria," the choir were not sufficiently unanimous to take advantage of the organist's recovery of his presence of mind.

In addition to the abstract untowardness of this mistake, the grand effect of the change from minor to major was sacrificed. The remainder of the psalms were sung beautifully, the major key being employed until the close.

We must here remark that, if this organ was used at all through the first psalm (up to the time of the mishap), it was much too subdued. Not that the voices required support. Their intonation was most satisfactory, and their precision astonishing; but the rolling tones of the organ, which, in our humble opinion, impart such a charm to the chanting, were a really necessary adjunct, and the absence of the deep pedal bass which the Abbey organ* can so amply provide was a regretful circumstance. At the commencement of the 2nd Psalm the organ was prominently employed, the thunder of the 32-feet pipes in the pedal organ, and the brilliancy and richness of the swell reeds forming a delightful accompaniment to the magnificent choral harmony, but this was soon dropped, and not until the next "Gloria" arrived were the majestic tones of the king of instruments audible.

The service was Treble in F. After the third collect, Gibbons' "Hosanna" was sung, and, after the service, the following:—"Cry aloud and shout" (Croft), "How goodly are Thy tents" (Ouseley), "O give thanks" (Purcell), and "Hallelujah" (Handel). Croft and Purcell were organists of Westminster Abbey. The anthems chosen from their works were admirable specimens of their genius. That of Croft had a wonderful effect. The words, "Great is the Holy One of Israel," delivered first by the voices alone, and afterwards in conjunction with the organ, appeared to fill the vast building and create a perfect atmosphere of harmony. This was undoubtedly the grandest part of the service. Sir Fred. Ouseley's clear and melodious anthem was well chosen as a relief to the more solid and bold composition of Dr. Croft, and its performance was a well merited tribute to the talent of our Oxford Professor. It was exquisitely sung. Purcell's anthem (denuded of its solo parts, we presume, because it would have been difficult, out of so many choice voices, to have made selection without giving offence) was very finely sung. The altos were particularly pure in the passages in which they were prominent, and the final chorus "Blessed be the Lord," was exceedingly grand. Handel's "Hallelujah" was unsteady throughout. It is not a cathedral composition, and it might well have been omitted, without dishonouring the memory of the great composer, who has been receiving so gigantic a commemoration elsewhere. To "go" properly, it requires a conductor who can command both voices and instruments. With the organ at a very considerable distance from the choir, as on this occasion, precision is scarcely to be expected in a composition of this kind, where the counterpoint is so free and incoherent. We are speaking in nowise disparagingly of Handel, when we say that the anthem of Croft produced a far finer effect than the great "Hallelujah."

A collection was made at the doors after the service, and £111 4s. 3d. was added to the fund.

In the evening the anniversary dinner was held at the Freemasons' Tavern, when a very large number sat down to a cold

* The organ at Westminster Abbey is described under the head "organ" this week.

collation. It happened to be the day on which the monthly meeting of the Madrigal Society occurred, so Sir George Clerk, president of the society, was invited to take the chair. The stewards were the Duke of Northumberland, the Right Hon. Earl Howe, the Right Hon. Lord Dynevor, the Lord Bishop of Durham, the Hon. and Rev. Henry Legge, the Very Rev. the Dean of Westminster, F. J. Fuller, Esq., James Evans, Esq., Thomas Oliphant, Esq., and W. F. Beadon, Esq.

The Chairman was supported by Earl Howe, the Rev. Canon Wood, of Worcester, the Rev. H. Majendie, Canon of Salisbury and Bangor, the Ven. Archdeacon Robinson, of the Temple and Rochester, the Rev. J. L. Caley, Precentor, of Bristol, and Colonel Gough.

On the removal of the cloth, "Non nobis, Domine," was sung in a style that is seldom heard. Nearly all the partakers of the dinner were picked vocalists, those who had served a regular apprenticeship to choral singing, and the effect of this body of voices giving utterance to Bird's noble canon, was most impressive. After the Right Hon. Chairman had proposed the health of her Majesty, and the toast had been responded to with enthusiasm, the National Anthem was sung, and afterwards the following programme was gone through, interrupted, of course, by various toasts:—

Madrigal, "Hope of my heart" (5 part)	..	J. Ward, 1613.
Madrigal, "No din of rolling drum" (6 part)	..	Striggio, 1570.
Hymn, "I will give thanks"	..	Palestrina, 1574.
Glee, "The cloud-capt Towers"	..	Stevens.
Madrigal, "Sweet honey-sucking bees" (5 part)	..	Wilby, 1598.
Madrigal, "In these delightful pleasant groves"	..	H. Purcell, 1680.
Madrigal, "The Silver Swan" (5 part)	..	Gibbons, 1613.
Madrigal, "Fair May Queen"	..	Luca Marenzio, 1580.
Glee, "How merrily we live"	..	Este, 1606.
Madrigal, "Down in a flow'r yale"	..	Festa, 1580.
Finale, "The Waits"	..	J. Saville, 1606.

The gallery of the hall was occupied by ladies, amongst whom we observed the Hon. Miss Grosvenor, and Lady Elizabeth de Ros.

After the dinner, it became necessary to classify the voices, which occasioned some little confusion, the tables being in pretty close contiguity, one with another, on account of the number of persons present. In about ten or fifteen minutes order was accomplished, and the performance of the music commenced, under the direction of Mr. Cipriani Potter, conductor of the Madrigal Society. Alessandro Striggio's beautiful madrigal attracted much notice, but Palestrina's "I will give thanks" (from his hymns for four voices), was the first to produce positively enthusiastic applause from the singers themselves. It was repeated by common consent. It is a remarkably fine composition, and worthy of introduction into our cathedral services, to say nothing of its simple harmonies rendering it just the thing for parochial choirs who affect anthems. The phrase "How great and wonderful," came out with prodigious power, and the reverential strain, "Holy Lord God of Hosts," was in beautiful contrast with the bold character of the apostrophe which we have cited.

"The cloud-capt towers," repeated with the parts doubled, was also encored, a compliment which its performance did not quite deserve, for the execution of its concluding phrase was destituted of refinement. If the word "not" had been sung *staccato* by the basses, it would have had a better effect. What with the unnecessary *sostenuto* of this note, and the fierce growling of the basses on the word "behind," we were anything but captivated with the conclusion of the "Cloud-capt towers." Verdict—Light and shade were almost totally absent, and the *finale* was coarse.

"Sweet honey-sucking bees," one of the most difficult of madrigals, went wonderfully well, considering that very few of the choristers could see their conductor, and that, if they had seen him, it would not have been of much consequence. Mr. Cipriani Potter, for whom we have unbounded abstract respect as a musician, is a rather worse conductor than Mr. Turle (of the Western Madrigal Society), and the well-going of the elaborate choral pieces on this occasion, is rather to be attributed to the individual experience and competency of the performers, than to Mr. Potter's generalship. There was such a total absence of decision about the commencement of "The Silver Swan," that a *Da Capo* was necessary before many bars had been attempted. In a meeting, however, of such great interest and

undoubted excellence we must not find much fault, but rather congratulate the members of the various choirs upon having had so glorious an opportunity for fraternization.

Michael Este's "How merrily we live," was sung to new words by Mr. Oliphant, adapted for festive meetings. A perusal of the lines will show how successfully the indefatigable adapter has exchanged the pastoral for Apollo and Bacchus.

"How merrily we live that singers be,
Roundelay we sing with merry glee,
At the jovial board, whence'er our friends we see,
We have no fear but of our leader's frown,
All care and sorrow in the bowl we drown."

The usual loyal and patriotic toasts were proposed by the Chairman. The Army and Navy was responded to by Col. Gough and Sir John — (we did not catch the name), the latter referring to the beneficial influence which Dibdin's songs had upon the Jack Tars at the time when they were most popular. The next toast was the Archbishop of Canterbury and the bench of Bishops; then the Deans and Chapters, and Collegiate Bodies, to which the very Rev. Archdeacon Robinson replied, stating that he had at heart the welfare of church music, that he had lived long enough to know the value of music in the church, that he considered a debt of gratitude was owing to cathedral choirs for their efforts to preserve or revive the best church music, and concluding by calling attention to the claims of the Choir Benevolent Fund. The Trustees and Treasurer were then proposed, the name of Earl Howe being coupled with this toast, to which his lordship briefly responded. The toast of the evening was, of course, "Success to the Choir Benevolent Fund;" with this was coupled "The health of Mr. Gray, the Honorary Secretary."

The mention of Mr. Gray's name elicited hearty cheers, which lasted for some minutes, proving the very high esteem in which that gentleman is held by his brother choirmen. Sir George Clerk, who proposed this toast, enlarged upon the obligations which all were under to cathedral choirs, who were not only the preservers of their own particular school of music, but conservators of the madrigal, which would have been neglected of late in this country—if not suffered to fall into oblivion—but for the lay clerks of England. The right hon. baronet concluded by paying justly merited compliment to Mr. Gray for his exertions in behalf of this very deserving Fund, in aid of which the morning's festival and the evening's meeting had been held. Mr. Gray, in a most able speech, expressed himself grateful for the honour of being coupled with the toast of the evening, and for the very cordial reception of the mention of his name. He referred to the satisfaction which the lay clerks felt in perpetuating the works of those educated in cathedral choirs, and he spoke of the Madrigal Society as being the earliest and most constant supporters of the Choir Benevolent Fund. He took the opportunity of calling attention to the fact that, out of 240 choirmen, only 80 were members of so praiseworthy an association, and he thought that the general body of lay clerks could not be aware of the peculiar views and advantages of this institution. The worthy Hon. Secretary made one most important observation, to the effect that if the annual subscriptions of members are in arrear from illness or any other cause, their claim upon the society is not forfeited, the amount to which the recipient of the society's bounty would be entitled, in case of illness or the family in case of decease, being merely lessened by the amount of arrears, in addition to interest. So liberal an arrangement deserves the utmost publicity and encouragement. Mr. Gray finished by stating that his engagements positively prevented his longer holding the office of secretary, and, with the warmest expressions towards all present, he took his leave of the society in that capacity, adding, that he should always feel a lively interest in the association, and that he would do his utmost towards placing it on an independent footing.

The list of subscriptions and donations proclaimed amounted to £203.

Mr. REDFARN gave an evening concert on the 2nd inst. at the Hanover-square Rooms. Mr. Redfarn sang in duets with Miss Dolby, Madame Clara Novello, and Mr. Wallworth, besides singing in the quartett from *Rigoletto*, and a couple of songs. The remaining vocalist was Miss Messent, and the instrumentalists were Mr. H. Blagrove (violin), Mr. Ayward (violincello), Mrs. Jewson and Mr. Harold Thomas (pianoforte).

SACRED HARMONIC SOCIETY.

On Wednesday evening a most interesting performance was given at Exeter Hall. Mr. Costa's *Eli* was the work chosen, and the members of the provincial department of the Handel Festival chorus, and the representatives of the provincial press, were invited to hear the popular conductor's work. As might have been expected, Mr. Costa's appearance in the orchestra was the signal for a demonstration of enthusiasm rarely listened to. Whatever opinions critical musicians may have of Mr. Costa as a *chef d'orchestre*, it is very certain that he is devoutly venerated by all over whom he presides. The performance of his clever work was in all respects admirable, Herr Formes, in particular, making up for his abominably careless singing at the Crystal Palace in the morning.

Very few seats were left for the public, but these were eagerly purchased, and the hall was, of course, crowded.

ROYAL SURREY GARDENS.

M. Jullien gave the first of the season's series of classical evenings on Saturday last, when the first part of the concert consisted of Beethoven's writings. The programme was as follows:—

PART I.

Overture, *Leonora*.
Cantata, "Adelaide," Herr Reichardt.
Symphony in A.
Three Sacred Songs, Miss Dolby.
Concerto in C minor, Miss Arabella Goddard.
Recitative and air, *Fidelio*, Madame Rudersdorff.
Symphony in C minor.

PART II.

Selections from *Il Trovatore*.
Solos by Herr König, Mr. ... and M. Lavigne.
Aria, "Ah non guinge," Mdme. Gassier.
Solo, Cornet-a-piston (Jullien), Herr König.
Song, "The Three Fishers" (Hulah), Miss Dolby.
"The Great Comet Galop" (Jullien).

We may speak of the performance of the orchestral music in terms of high commendation, particularly of the C minor symphony. The incomparable *andante* was performed in a manner that delighted the auditory, and called down numerous and reiterated plaudits. Of the symphony in A, the *andante* again was the best performed and most appreciated piece, and the mysterious harmony of that exquisite movement created a profound sensation. Herr Reichardt's rendering of "Adelaide" is smooth and beautiful, but scarcely forcible enough for so vigorous a composition. Miss Dolby gave with her universally known taste three songs, the latter, "The Heavens resound his glory," was encored. Miss Arabella Goddard played the inimitable *concerto*, in C minor, in magnificent style. It is to the greatest credit of this young lady that her best effects are achieved where her reading of the text is most conscientious; and her rendering of her author's intentions is invariably genuine and musician-like. Mdme. Rudersdorff sang the "Abschenlicher" in a very fine manner, her appreciation of Beethoven is thoroughly Teutonic.

The selection from *Il Trovatore* is too well known to need comment. The solo for ophicleide was not played by Mr. Hughes, but by the second ophicleide in the band. Mdme. Gassier sang in her own clear voice "Ah non giunge," and being encored gave "Ah, che assorta," which is, we think, worn to tatters.

Miss Dolby was loudly applauded in the "The Three Fishers," which promises to be one of the most popular songs in the lady's *repertoire*, and the concert concluded with a magnificent Jullien-esque composition, of which the salient points are several grand "crashes," two arms going at once, a fancy shirt-front quivering with excitement, and loud plaudits from the audience.

The vocal music was accompanied on the piano by Mr. Land with great taste, and the piano *concerto*, and the air from *Fidelio* were conducted by Mr. Alfred Mellon with his customary sound judgment, and remarkable decision.

MR. RICHARD BLAGROVE AND MR. HAROLD THOMAS gave their second *matinée* at Willis's Rooms, last week, assisted by Miss Dolby, Mr. and Mrs. Weiss, Mr. C. Braham, M. Sainton, and Mr. Lindsay Sloper.

PHILHARMONIC SOCIETY.

The following was the programme of the fifth concert, which took place on Monday evening last, at the Hanover-square Rooms:—

PART I.

Sinfonia in D, No. 7 .. Haydn.
Recit. { "Non paventar, amabil figlio" } Mdme. Westerstrand. Mozart.
Aria { "Infelice, sconsolata" } terstrand.
Concerto in G, Pianoforte, M. Charles Hallé .. Beethoven.
Overture, *Calm Sea and Prosperous Voyage* .. Mendelssohn.

PART II.

Sinfonia in A, No. 7 .. Beethoven.
National Swedish Airs, Mdme. Westerstrand (accompanied by herself on the Pianoforte).
Overture, *Zauberflöte* .. Mozart.

Haydn's *Sinfonia*, one of the broadest and best of the set, was admirably played on the whole, but the strings were too boisterous, the *sforzando* notes being attacked with nothing short of ferocity, and nearly all the *forte* passages being unnecessarily loud. The symphony of Beethoven was a very fine performance, but there was a want of genuine *piano* in some of the more delicate phrases. The *allegretto*, with its peculiar and monotonous accent, enchanted the audience, who would fain have paid it the same compliment that they intended for Haydn's slow movement. The preceding movement, however—the *vivace*—was the best part of the performance. The *allegretto* would have been improved by a good deal of hushing, and the *finale*, besides being a trifle too noisy, was occasionally unsteady.

The overtures were splendidly played. Mendelssohn's is too seldom heard. It is not equal to the picturesque and beautiful *Fingal's Cave*, but it is a fine work. It was rapturously applauded.

The remaining instrumental piece was a vast treat. We doubt if any more competent interpreter of Beethoven's *concerto* could be found in the present day than M. Charles Hallé. The pianoforte part in this *concerto* is very incoherent and fanciful, and is a great tax upon the performer's executancy. The *cadenzas* are extremely elaborate and difficult, but M. Hallé surmounted them with ease, and connected them with the continuance of the movement with such exceeding grace that on each occasion he provoked a very audible murmur of delight. The *adagio*,—that exquisite and wondrous contrast between tranquillity in the solo part, and ruggedness in the instrumentation—was unexceptionably played. M. Hallé's demeanour, playing as he did without book, added to the effect. It was one of the most placid, distinct, and unaffected exhibitions of the kind that we ever witnessed or listened to.

The vocal music was queer. Mdme. Westerstrand, *première cantatrice* of the Royal Theatre in Stockholm, has a thin voice, well trained; and though the compass and flexibility of the organ admits of her singing the grand *aria* from *Zauberflöte* with considerable neatness, we cannot apply any larger term to her singing. Her intonation is nearly always correct, and her execution particularly facile, but the voice is very thin. In the second part, she sang the Swedish echo song, with which Madame Goldschmidt constantly favoured us. It was fairly sung, and was followed by another national ditty, but neither produced the slightest effect. Such songs had no business at such a concert, and the he or she that proposed the insertion of such stuff into the great Philharmonic programme ought to have his or her ears boxed.

Of course, Professor Bennett conducted. His management of the *concerto* accompaniments was particularly nice.

MISS MESSENT'S MATINEE.—We are so very hard pressed by the festival this week, that those professional friends who send us tickets for their concerts will, we hope, be satisfied with very brief notices. Our fair friend's (Miss Messent's) rooms in Hindstreet, were crowded with genteel company on Friday week, on the above occasion. Among the vocalists were Madame Rudersdorff and Miss Dolby, Herr Von der Osten and Mr. Allan Irving. Herr Deichman gave us a violin solo, Herr Kuhn a pianoforte one, and Herr Engel accompanied a song on the harmonium, an instrument which emits, through a metal reed, a sound a little like a deep and fine toned clarinet. The encores were, a Scotch song by Miss Messent and an Irish ballad, "Katie's letter," sung by Miss Dolby. The melody is a fine one; the words, by Lady

Dufferin, are brimful of Hibernian humour, which the syren delivered with an effect which brought her back in a hurricane. This was the gem of the selection, and being the last thing in the concert, dismissed the audience in excellent humour.

MR. BENEDICT, in lieu of his annual monster concert, has put himself in league with the management of Her Majesty's Theatre, and has organized a series of three performances—dramatic, classical, and miscellaneous. The first of these took place on the 10th inst., when there was a very full house. The performance was in three parts, the first two consisting of a miscellaneous selection, and the third of the *finale* to Mendelsohn's intended opera of *Loreley*, the solo part in which was sung by Mme. Spezia. The only compositions by M. Benedict introduced at this concert, were the overture to *The Crusaders* (an opera which deserves performance) and an air from *The Brides of Venice*, a work we should also much like to see reproduced. Mr. Benedict, whose modesty is well known, confined his performance to a duet with Signor Andreoli (by Kalkbrenner) for two pianofortes, and to the accompaniment of Signor Giuglini's "Adelaide." The order of the second part of the programme was much departed from, but the various *morceaux* gave great satisfaction. A selection from Gluck's *Orfeo* is to be given on Wednesday next.

MADAME PUZZI's annual morning concert was given on the 8th instant, at the Hanover-square Rooms, and was, as usual, one of the most brilliant entertainments of the season. Madame Puzzi was assisted by Mesdames Clara Novello, Comte Borchardt, Caradori, Lemmens Sherrington, Hertha de Westerstrand, and Miss Lascelles; Messrs. Reichardt, Charles Braham, Monari, Giubilei, Ciabatti, F. Lablache, Solieri, Jules Lefort, Andreoli, Bottesini, and Belletti. Encores were awarded to the execution of a duett by Madame Lemmens Sherrington and M. Jules Lefort, some national songs by Madame de Westerstrand, Henrion's romance, "Que je voudrais avoir des ailes," by M. Jules Lefort, and Vera's "Se fida a me," by Madame Clara Novello. Madame Comte Borchardt had a favourable reception. She sang with Signor Monari, the duett "Dunque io son" from the *Barbiere di Siviglia*, with brilliant execution, and much dramatic effect. Signor Solieri's voice is a tenor of extraordinary sweetness, and his style is exceedingly smooth, delicate, and finished. In Donizetti's *Romanza*, "Deserto in terra," and in a charming little song, "Marinarella," by Biletti, he delighted the audience, and was most warmly applauded. The concert consisted almost entirely of vocal music of a varied description, but at the same time of uniform excellence.

HERR MOLIQUE gave an evening concert at the Hanover-square Rooms on the 8th instant, the programme consisting for the most part of instrumental music. A new MS. quartett in D, by Molique, was performed by the composer, and Messrs. Carrodot, Goffrie, and Lidel. His *trio* in F, for pianoforte, violin, and violoncello, introduced his daughter, who, in this work, and in Mendelsohn's fantasia in F sharp minor, gave promise of high excellence as a pianist. The vocalists were Mdlle. de Westerstrand and Herr Reichardt.

MR. CHARLES HALLE gave the first of his annual series of pianoforte recitals on the morning of the 8th inst., at the Dudley Gallery, by the kind permission of Lord Ward. The programme consisted of selections from the greatest writers for the pianoforte, from the severe Sebastian Bach to the fanciful Chopin and Stephen Heller. There was a large and fashionable audience, who were highly delighted with the great pianist's rendering of music which required both consummate skill and artistic reading.

MDLLE. SEDLATEK gave a *matinée* on the 10th inst. at Willis's Rooms, assisted by Madame Gassier (in the place of Madame Amadei), Madame Willpert, Herr Von der Osten, M. Gassier, Herr Louis Ries, Herr Hausmann, Herr Oberthür, Mr. Lazarus, and Mr. G. A. Osborne. The *beneficiaire* sang an *aria* from Mercadante's *Giuramento*, and Kalliwoda's "Home of Love," the clarinet *obbligato* being played by Mr. Lazarus. Madame Gassier was encor in the *bolero* from *Les Vépres Siciliennes*, and she sang, with her husband, the popular "Jota de los Toreros."

SUNDAY MUSIC IN THE PARKS.—The People's Subscription Band will perform in the Regent's-park, from five to seven o'clock (weather permitting), every Sunday until further notice. As the People's Subscription Band should be self-supporting, the committee trust that all persons attending the performances will purchase a programme in evidence of their desire for a continuance of the music.

SOCIETY FOR THE PROPAGATION OF THE GOSPEL.—A special service was held in St. Paul's Cathedral on Tuesday last, in aid of the funds of this Society. There were altogether about sixty voices, and the following music was performed, Mr. Goss presiding at the organ:—Beethoven's chant in C minor, Ebdon's service in C, Greene's anthem, "O sing unto the Lord a new song," and a short selection from *The Messiah*, consisting of "The Lord gave the word," followed by "How beautiful are the feet" (sung by Mr. Lockey), and the "Hallelujah" chorus.

MISS LOUISA PYNE.—This favourite and accomplished vocalist, after completing a tour of more than three years in the United States, has just returned to this country to resume those professional duties which she has so long discharged to the gratification of the musical public. On the occasion of her farewell benefit and last appearance in America, a magnificent bracelet was presented to the fair soprano "by a few sincere friends, in token of admiration for her talent, and esteem for her private virtues."

ROYAL COLOSSEUM.—On Tuesday week the Princes of Oude and suite visited this institution, and expressed themselves highly delighted with the various attractions and novelties, for which it has been so deservedly celebrated since it has been under the new management.

MR. ALFRED WIGAN.—The theatrical world will hear with great regret that this excellent actor and manager is compelled by ill health to relinquish his professional duties for an indefinite period. Several months have now elapsed since he was able to appear on his own stage at the Olympic Theatre, which he had raised to the highest degree of fashion and prosperity. In a few weeks he proposes to take a farewell benefit, when he will, if possible, address his farewell to a public whom he has so often gratified by his acting, and whose comfort he so sedulously promoted by the arrangements of his theatre. A deeper mortification can scarcely be conceived than this untimely check to a career that seemed to promise certain fortune.—*Times*.

THE LATE MR. DOUGLAS JERROLD.—Various performances are announced to take place in remembrance of this distinguished writer and for the benefit of his family. On the 27th of June there will be a musical festival; on the 30th of June Mr. C. Dickens will read his *Christmas Carol* in St. Martin's Hall; on the 7th of July Mr. W. H. Russell will deliver his "Personal Narrative of the late War" in St. Martin's Hall. On the 11th of July will be represented at the Gallery of Illustration, Regent-street, Mr. W. Collins's drama, *The Frozen Deep*. On the 16th of July two of the productions of the late Douglas Jerrold will be represented at the Haymarket Theatre, *The Housekeeper* and *The Prisoner of War*. On the 22nd of July Mr. W. M. Thackeray will deliver a lecture on "Week-day Preachers" in St. Martin's Hall, and on the 29th of July the admirable drama of the deceased *The Rent Day* and *Black-eyed Susan* will be played at the Adelphi.

WE PRACTISE by our advertising columns, that the "Old Choristers" will hold their "gathering" this year at Windsor, on Friday, next; and that Dr. Elvey has kindly consented to act as chairman on the occasion. We can readily conceive that those who have been educated in our cathedral choirs will avail themselves of the opportunity which this society affords of meeting their early associates, and with them of becoming "boys once again." The proceedings of the day, so far as we have been able to learn, will be as follows:—Start from Waterloo Railway Station at 9.45; take part in the choral service at St. George's Chapel at 11.15; view the private apartments at 12; go up the river at 1 in a pleasure-boat; dine on board at 4; and return in the cool of the evening.

We do not happen to be among those who were early initiated into the mysteries of "Bevin in D," and are therefore excluded from taking part in the day's festivities; but we shall not allow this circumstance to provoke us to withhold our hearty wish that the "Old Choristers" may have Queen's weather, mischievous appetites, and wine more free from crudities than some of the harmonies of the predecessors of the sixteenth and seventeenth centuries.

BAND OF THE GUIDES FROM BRUSSELS.—The musical world will be delighted to hear that this splendid band, attached immediately to the service of the King and Court, and their talented conductor, M. Bender, are likely to visit this country for a brief period.

CRYSTAL PALACE.

The following is the return of admissions for six days, from June 12 to June 18:—

		Admission on Payment.	Season Tickets.	Total.
Friday	June 12 (7s. 6d.)	2,353	520	2,873
Saturday	" 13 (10s. 6d.)	—	—	5,844
Monday	" 15 (£1 1s. & 10s. 6d.)	—	—	11,129
Tuesday	" 16 ..	8,961	1,131	10,092
Wednesday	" 17 (£1 1s. & 10s. 6d.)	—	—	11,649
Thursday	" 18 ..	7,412	772	8,184
		18,726	2,423	49,771

MILITARY MUSIC.—Colonel Williams and the officers of the 2nd Regiment of Life Guards invited a numerous circle of the aristocracy to meet on the 1st inst. at the Hyde-park Barracks, for the purpose of being present at a musical *mélange* by the band of that regiment. The performance took place in the riding-school, which was carpeted and comfortably arranged to accommodate the visitors. The following programme was performed:—

PART I.

Overture, <i>Stradella</i>	Flotow.
Selection, <i>Les Huguenots</i>	Meyerbeer.
Selection, <i>Rigoletto</i>	Verdi.
Recit. and Air, <i>Marino Faliero</i>	Donizetti.
Grand Selection, <i>Il Barbieri</i>	Rossini.

PART II.

Overture, <i>Oberon</i>	Weber.
Grand Selection, <i>La Donna del Lago</i>	Rossini.
Selection, <i>Don Pasquale</i>	Donizetti.
Selection, <i>I Lombardî</i>	verdi.
Polka, "La Chasse"	Kroshwitz.

"God save the Queen."

Mr. Froehnert conducted the performances.

MUSICAL ARRANGEMENTS.

THE musical arrangements at the banquet at the Mansion House to the Archbishop of Canterbury and the bishops and clergy of his archdiocese, were under the direction of Mr. F. W. Bates, assisted by Mrs. Clare Hepworth, Messrs. Dawson, Donald King, Lawler, and Mr. P. Watts.

Those at the annual festival of the "Friends of the Clergy" were under the direction of Mr. Francis, assisted by Messrs. Lockey, Benson, Buckland, and Machin.

Opera.

HER MAJESTY'S THEATRE.—The production of Mozart's operatic *chef d'œuvre*, *Il Don Giovanni*, is one of the most successful achievements that have taken place in this famed temple of the lyrical drama. Her Majesty's Theatre has ever been celebrated for operatic triumph, but such have been accomplished by the singing or acting of bright particular stars rather than by the completeness of the *ensemble*. The resources of the establishment have now been taxed to the utmost in the representation of an opera which demands extraordinary strength of cast, whether the necessary individual excellence of the principal performers or the collective efficiency of the band and chorus be taken into consideration. Such care has been taken with every musical department, and such pains bestowed upon the grand *mise-en-scène*, that a grand success has been the result, and the liberality of the management has been rewarded with loud praises and overflowing coffers. Nothing more brilliant of its kind could be witnessed, than the aspect of the house on Tuesday night, the occasion of our visit, when the performance was honoured with the presence of Her Majesty, and the Royal family and guests. The ball scene at the end of the first act, a most gorgeous and palatial affair, with a side gallery of musicians, some two dozen magnificent chandeliers suspended high aloft, and a capital fountain of real water playing in the centre, the stage being occupied by a dense crowd of performers, presented such a spectacle as we have never witnessed in a theatre, while the appearance of the vast amphitheatre, crowded with rank and fashion, was surpassingly brilliant and animated. The fine chorus "Vive la liberta," which occurs in the *finale*, was rapturously encored. It was sung with wondrous power and spirit.

The following was the cast:—Zerlina, Madile. Piccolomini; Donna Anna, Mdile. Spezia; Elvira, Mdile. Ortolani; Don Giovanni, Signor Beneventano; Il Commendatore, Signor Vialetti; Leporello, Signor Belletti; Masetto, Signor Corsi; and Don Ottavio, Signor Giuglini.

The *finale* to the first act being strengthened by the valuable assistance of Mdles. Poma, Berti, Baillou, Fazio, and Ramos; M. M. Reichardt, Mercuriali, De Soros, Charles Braham, Kinni, and Bottardi.

Of the most important character, "Don Giovanni," we had an excellent impersonation. Since Tamburini, no such conception of the gallant grandee has been witnessed. Not that Signor Beneventano's rendering of the part is perfect; his voice is somewhat heavy, and his figure decidedly so, but he has a jaunty and light bearing, which goes far towards disarming his portliness, and he throws a deal of animation into his acting. Indeed, he is occasionally almost too bustling, a fault for which we were by no means prepared, since, when he played in *Cenerentola* last year, he seemed destitute of anything approaching humour or lightness. His singing, was on the whole admirable, though open to objection in particular points. The *presto* drinking song was *presto* enough in all conscience, but distinctness was sacrificed. It was sufficiently noisy for a bacchanalian ditty, but by no means clear enough for an artistic *aria*. Signor Beneventano's besetting sin is a tendency to exaggeration, and he will do well to dispense with a good bit of the boisterousness of this song, and cultivate a little precision of intonation, without which such rapid singing becomes mere shuffle. His "Deh vieni" was wanting in expression, but we cannot find fault with any other vocal points in his performance, and we must dismiss him with great praise in order to remark upon the other artistes. Belletti's Leporello is glorious. His chief points are made by a most adroit and comical management of the voice, for it is well known that his histrionic powers are indifferent. However, in this part, he manages to keep his audience in a perpetual state of amusement, plunging occasionally into the grotesque, but redeeming all chance of overstepping the mark by his admirable singing. Belletti is one of the greatest vocalists in the world.

Donna Anna is well impersonated by Madame Spezia, but Grisi's impassioned singing and acting in this part has really spoilt us for the present. Artistically, Madame Spezia deserves great credit for her performance in this character, but physically she fails. She appears to have grand conception, which the poverty of her voice will not admit of her carrying out. Mdile. Ortolani gives considerable prominence to the music of Elvira; not that she can gild refined gold, but that by adroit vocalization and earnestness of purpose, she invests the part with an interest which, in the hands of an inferior performer, it would not obtain. We confess we did not expect that Mdile. Ortolani would not get on at all in this opera. Bellini's Elvira (in which, it will be re-collected, she made her *début*) and Mozart's Elvira are two particularly different people, and we thought that the pure music of the German composer would have exposed her unfitness for anything but the most florid vocalization. We were agreeably disappointed, the young lady's singing—barring that confounded and eternal *tremolo*—being of good order. She and her sister *tremolo*, Mdme. Spezia, were well supported by Signor Giuglini, who distinguished himself in "Il mio tesoro," and the revived and beautiful *aria*, "Dalla sua pace." In the early part of the first act, the accomplished and artistic tenor might have produced much effect, but he did not take his advantage.

Mdile. Piccolomini's Zerlina is one of the prettiest things witnessed or conceivable. If after her fascinating performance in *La Figlia* and *Don Pasquale*, their remained an *habitus* of the opera unanticipated by the tiny *prima donna*, assuredly it must have been all up with him when he saw her in *Don Giovanni*, playing the part of the giddy village girl. When she frisked on to the stage with the "Giovinette," she was greeted with a storm of applause, and her deliciously coquettish singing and acting of "La ci darem," with Signor Beneventano, produced a peremptory demand for its repetition. The other chief and well known songs, "Batti, batti," and "Vedrai carino," were sung to perfection; her tenderness in both of these, her purity of singing, and her power of voice (in the latter especially) being remarkable and deserving of the highest eulogy. Zerlina is a great vocal achievement on the part of Mdile. Piccolomini, and she has now only to get herself into the good graces of some of our contem-

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poraries, by assiduously cultivating her voice in the florid school. From what some musical critics say, the public might suppose the young lady had no voice at all, but that she got through her *rôles* by some trickery and clever disguise of her (so-called) vocal deficiency. We advise all those who may have been induced to form such notions of Madlle. Piccolomini to go and hear her sing the exquisite music of Mozart. If they can specify any one that will sing the music of Zerlina with more grace, purity, correctness, sweetness, and even power, we shall be very happy to be favoured with the artist's name.

Signor Corsi, whose first appearance in Paris was anything but promising, is likely to gain ground with the London public. His masetto is an elevation of one of the least important parts in the opera, and his singing of "Ho, capito," another revived air, very spirited.

Signor Vialetti is admirably adapted for the part of the Commandant. In the statue scene, his weight of voice and impressive singing, contributed in no slight degree to the effectual representation of a portion of the work so original in its character, and distinct from the remainder of the opera, and so wonderful in itself. The reservation of the trombones—which, thanks to Signor Bonetti, were excluded from the overture—for this scene, had its due effect. Signor Beneventano, acting in the final scene, was of a very high order.

The little the chorus have to do is well done, and the band plays and accompanies well, but Signor Bonetti seems incapable of organizing a genuine *piano*.

Don Giovanni was again given on Thursday; it is to be repeated to-night, and an extra night will be given on Monday, when it will be performed. Other representations of it are already announced, so that the admirers of Mozart will have ample opportunity of witnessing one of the finest renderings of his great work that could be obtained in the present day.

ROYAL ITALIAN OPERA.—Mdle. Balfé made her third appearance on Saturday night in *La Sonnambula*, and was deservedly received with the same fervour that greeted her on her former appearances. She was recalled, with Signor Gardoni, at the end of each act. The opera was again followed by *La Bresiliense*.

SURREY.—The promised production of Verdi's last popularity *La Traviata*, took place on Monday se'nnight. The reader is aware that our opinion of Verdi is much below the popular estimation of him, nor does the present work contain anything to place our judgment more nearly abreast of that of the public. There is the same weak and laboured sentimentalism in the melodies—the same fluent, though superficial, instrumentation that characterize most of his operas, but mingled with a less portion of the sparkling graces which he can occasionally put forth. The extensive popularity of the opera, however, is abundant warrant for the management in bringing it forward. Lucy Escott was the Violetta, and, in spite of a slight indisposition under which she appeared to be labouring on the night of our visit (last Monday), produced quite her usual impression. For her execution of the florid melody at the end of the first act she obtained a loud recal before the curtain. She was tastefully *costuméd*, and looked as she sang, exceedingly well. In short, it is said that Cupid as well as Euterpe presided at the birth of the fair Lucy, and we are inclined to believe the tradition. To Mr. Durand was assigned the best song in the opera, "From Provence, thy native home," which he sang with delicate and correct expression. Mr. Aynsley Cooper was an efficient representative of the not very important part of the Baron, and Mr. Henry Haigh as the hero, Alfred, received from the audience the most decided marks of approval. The pretty duett with the dying Violetta, was given by both with unexceptionable taste and feeling. To name the rest of the good things in the opera, some of the concerted music in the gambling scene has some touches of simplicity and freshness, and the finale to third act emits some occasional sparks. The scenery is beyond praise. The "grand saloon" in the third act is a masterpiece of taste and splendour, and produced a spontaneous burst of applause. Those who go to hear the opera should stop and see Mr. Shepherd play Jack Royal, in the piece of that name.

MEYERBEER'S DAUGHTER'S MARRIAGE PORTION.—A short time ago Meyerbeer married his only daughter to a Prussian colonel, and gave her, as a marriage portion, not £2,000 a year, nor a landed estate, but simply the copyright of *Robert le Diable* and *L'Africaine*. The former, it is asserted, is worth to the composer's representative £280 per night.

Theatres.

PRICES. TIME OF COMMENCEMENT. &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Private Boxes, £1 1s. to £7 7s.; Stalls £1 1s.; Pit, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 3s. Doors open at half-past 7, commence at 8.

ROYAL ITALIAN OPERA, LYCEUM.—Pit, 8s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE SEASON.

Emporio Italiano concert of June 24 postponed to July 10.
 June 27. Mdme. Schumann's *matinée*, Hanover-square Rooms, 24.
 " 29. Philharmonic Society concert, Hanover-square, evening.
 " — Herr Kuhle's concert, Hanover-square, morning.
 " Mr. W. G. Cusini's second *matinée*, Willis's Rooms.
 " 30. Musical Union, *matinée*, Willis's Rooms (great room).
 July 1. Vocal Union concert, Hanover-square, morning.
 " Royal Botanic Society, 3rd exhibition.
 " 2. Herr Ganz's *matinée*, Dudley Gallery.
 " 3. Crystal Palace opera concert, morning.
 " — Her Majesty's Second State Concert.
 " — Ball for the benefit of the Royal Academy of Musicians.
 " 6. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms, morning.
 " Mr. C. Hallé's Third Pianoforte Recital, Dudley Gallery, 3.
 " 7. Royal Academy, concert, Tenterden-street, morning.
 " Vocal Union concert, Hanover-square, morning.
 " — Mr. Benedict's Third and last Concert, Her Majesty's Theatre, morning.
 " 10. Crystal Palace opera concert, morning.
 " 13. Herr Tedesco's concert.
 " 14. Musical Union, *matinée*, Willis's Rooms (great room).
 " 15. Emporio Italiano, concert, Hanover-square, evening.
 " — Vocal Union concert, Hanover-square, morning.
 " 17. Crystal Palace opera concert, morning.
 " 24. Crystal Palace opera concert, morning.
 July 31. Crystal Palace opera concert, morning.
 Aug. 7. Crystal Palace Poultry Show.
 " 8. Crystal Palace Poultry Show.
 " 10. Crystal Palace Poultry Show.
 " 11. Crystal Palace Poultry Show.
 " 12. Crystal Palace Poultry Show.
 Sept. 9. Crystal Palace Flower Show.
 " 10. Crystal Palace Flower Show.
 " 11. Crystal Palace Flower Show.

CHORAL SERVICES

On June 14, being the first Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Henley in E.	Aldrich in G.	
E.—Langdon in F.	Barrow in F.	The trumpet shall sound and the Hallelujah chorus. Handel.

CHAPEL ROYAL, ST. JAMES'S.

M.—Sir G. Smart in A.	Sir G Smart in A.	God is our hope. Greene.
E.—Ditto.	Ditto.	Blessed is he. Sir G. Smart.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Robinson in E flat.	King in C.	Give ear unto me. Mozart.
E.—Elvey in D.	Cooke in G.	Unto thee have I cried. Elvey.

TEMPLE CHURCH.

M.—Hopkins in C.	Boyce in C. Sanctus, &c., Mendelssohn.	O Lord, give ear. Greene.
E.—Flintoft.	Cooke in C.	A-scribe unto the Lord. Travers.

LINCOLN'S INN.

M.—Handel in F.	Groft in A.	I looked, and behold a door was opened in heaven. Spohr.
E.—Gibbons in E flat.	Cooke in G.	I was in the spirit on the Lord's day. Blow.

For June 21.

ST. ANDREW'S, WELLS STREET.

M.—Heathcote in C.	Ouseley in A.	How goodly are Thy tents. Ouseley.
A.—Elvey in B flat.	Rogers in D.	In Thee, O Lord. Weldon.
E.—Ditto.	Nares in F.	Hear my prayer. Stroud.

Provincial.

LOWESTOFT.—The examination of Mr. Suggate's pupils, on the pianoforte and violin, and the theory of music, took place on Friday evening last, at the Assembly Room, which was well filled by many of the leading families, including the parents and friends of about twenty-five young ladies and gentlemen pupils, who were present at one of the most interesting musical treats ever offered in Lowestoft. An enlarged platform was erected, on which, at half-past seven, about twenty-five performers, in ages graduating from 7 or 8 to 20, followed by the Lowestoft quartett party, who kindly assisted on the occasion, made their appearance. The overtures *Euryanthe* and *Semiramis* were beautifully executed, as also vocal pieces by the whole of the pupils, some of whom have attained on the pianoforte a high degree of excellence as evidenced by their rendering of Weber's difficult *Concert-Stück* in F minor, a fantasia by Thalberg, and other pieces of this class. We must not omit to particularize the singing of one young lady, characterized as it was by the highest finish, the purest voice, and the most exquisite taste; it was unexpected, and all were delighted and astonished. Another (we think the smallest and youngest on the platform) was rapturously encored in her pianoforte piece. A portion of the second part of the programme was devoted to the theory of music, done as exercises on two large boards. The pupils, one and all, did their answers to the questions with readiness, and appeared to understand their lessons in intervals, chords, progression, and thorough bass. After which, S. Brane, Esq., passed a very complimentary eulogium on Mr. Suggate, and the general efficiency of his pupils, which was briefly acknowledged; then was sung the National Anthem, and thus terminated at half-past ten three hours of very agreeable as well as instructive amusement.

ORGAN.

The present organ in Westminster Abbey was originally built, in 1730, by Schreider and Jordan. It then consisted of great and choir, ranging from GG (104 feet compass), up to D³ in alt., and a swell with four unison stops to fiddle G (2½ feet compass). A pedal-board from GG to gamut A, with an octave of unison open pipes, were added by Avery during the time Dr. Cooke was organist. In 1828, an octave of GGG pedal pipes, and a new (soft) trumpet and clarion, in place of the old reeds, were introduced by Elliott. Subsequently, a new swell to tenor C, with eight stops, was added by Hill; and a dulciana and open diapason put into the choir organ in place of the fifteenth and cremona. In 1848, the organ was entirely reconstructed by Mr. Hill, and divided; the great organ, with new and larger sound-boards, movements, &c., being placed on the south side of the screen, and the swell on the north; leaving the centre unoccupied, so that an uninterrupted view of the upper part of the minster may be obtained from one end to the other. The choir organ remains in its old place over the doorway leading from the nave into the choir, and the 32-feet pedal diapasons are laid horizontally along the screen. The claviers are placed, crossways, behind the choir organ.

The alterations in 1848 comprised an extension of the great organ down to CCC (the 16-feet compass), with the addition of a new open diapason; the conversion of one of the old diapasons into a double; the insertion of a quint; a posaune; and three additional ranks of mixture. The compass was also extended up to F³ in alt. An entirely new swell to CC (8-feet compass) was introduced; a hohl flute and cromorne added to the choir, and two open diapasons, 16 and 32 feet, appropriated to the pedal;—such of the old pedal pipes as were available being used in the latter.

The organ now contains thirty-two sounding stops, of which the following is a list:

GREAT CCC (16 feet compass), 16 STOPS.

1. Double diapason, to CC key.
2. Open diapason, through.
3. Open diapason, to CC.
4. Stopped diapason.
5. Quint, to CC key.
6. Principal, through.
7. Stopped flute, to CC key.
8. Twelfth.
9. Fifteenth.
10. Sequitatoria, 5 ranks.
11. Mixture, 3 ranks.
12. Double trumpet, to tenor C key.
13. Posaune, through.
14. Clarion.

SWELL, CC (8 feet compass), 10 STOPS.

15. Double diapason.
16. Open diapason.
17. Stopped diapason.
18. Principal.
19. Fifteenth.
20. Sequitatoria, 3 ranks.
21. Contra-fagotto, to tenor C key.
22. Cromorne.
23. Hautboy.
24. Clarion.

CHOIR, GG (104 feet compass), 6 STOPS.

25. Open diapason, to gamut G.
26. Hohl flute.
27. Stopped diapason.
28. Principal.
29. Flute.
30. Cromorne.

PEDAL, CCC (16 feet compass), 2 STOPS.

31. Great open diapason, 32 feet.
32. Open diapason, 16 feet.

ACCESSORY STOPS, MOVEMENTS, &c.

1. Coupler, swell to great.
2. Great to pedal, 16-feet pitch.
3. Great to pedal, 8-feet pitch.
4. Choir to pedal, 16-feet pitch.
5. Swell to pedal, 8-feet pitch.

Three composition pedals.

Foreign.

PARIS.—M. Meyerbeer has arrived to hear the singers who are engaged to sing in the two new operas which he is about to produce.

CORRESPONDENCE.

HANDEL FESTIVAL.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Can you inform your readers whether there be any intention of continuing the festival performances beyond the present week? As some anxiety has been manifested by the public to obtain a reply to this question, you will probably allow me a few words on the subject.

It cannot be denied that the festival has, neither musically nor financially, answered the confident expectations felt by so many as to its complete and triumphant success. If it pay its expenses (and it will probably do something more), it cannot be called a failure; but such negative success as this will fall very far short of the anticipations of

thousands of its sanguine supporters. Musically, these expectations have received a still more decided check. Before the rehearsal, on Saturday, had proceeded for half an hour, it became evident that the effect of the music would be injured, not, as was thought by many, by the well-known non-conducting qualities of the glass, of which so large a part of the palace is constructed, but by the reverberation caused by the size and shape of the building. It was only where the volumes of sound are brought into huge and massive combinations, not admitting of rapidity of motion, that the power of the choir was recognized. When these combinations were exchanged for minute divisions and accelerated motion, the effect was lost. A remarkable example of this occurred in the famous chorus "Fallen is the foe." Nothing could be finer or more impressive than the opening of this chorus with its full chords and unisonous harmonies; but when these were exchanged for the minute divisions, close responses, and accelerated movement of the second subject, although the choir were singing with perfect steadiness, not a point could be heard with clearness and precision. In the choruses, "He shall purify" (*The Messiah*), and "The horse and his rider," with their long semi-quavered passages, the same defect was visible. In short, wherever delicacy of expression was to be united to a quickened time, failure was the consequence.

Such, briefly, have been the "effects defective" of the festival; and now permit me a few words on the remedies for them. As regards the financial part of the business, there is a prevalent opinion that the charges have been too high to admit the middle classes. If so, the "experiment" cannot be complete until this obstruction be removed and the result ascertained. The middle classes of this country have formed the nucleus of Handel's reputation. They were the first to give him his crown of earthly immortality and to commemorate his genius. They have formed the focus whence his fame has spread trumpet-tongued through Christendom, and are the only classes in England who have any real appreciation of his genius or reverence for his memory. To exclude them from a festival, one of the main objects of which is to test the state of public opinion, is both a folly and an insult. Let us hope, therefore, that the festival will not close without at least one performance which shall be made accessible to the entire body of the middle classes. True, the results may be unfavourable—it is at least uncertain—but if it be the object of the experimentalists to obtain a guide for the future, they must consent to run some risk. The remedy for the musical defects to which I have alluded, is obvious and sure, for the fault is on the right side. It will be much easier to check than it would be to increase the reverberation in the building, had it been too little instead of too great. It may be too late to organize and execute any efficient plan for removing the evil, which, however, while it injures the choir, is favourable to the solo singers. The voice of Madame Novello and that of Mr. Sims Reeves were heard in every part of the vast area with a power and distinctness which few could have anticipated. Meantime, to remove any misapprehension that in lessening the reverberation of the choral singing, the soloists might be deprived of the benefit they appear to derive from it, what objection could there be to placing them some forty or fifty feet in advance of the orchestra, and, if necessary, to removing the conductor along with them? Mr. Costa's baton would be seen just as distinctly as it is at present. Such a plan might certainly be attended with some inconveniences, but surely none of such magnitude as to counterbalance the great advantage of giving the solo singers a more central position.

Trusting that you will join me in expressing a wish that the council will not stop short in a measure of such magnitude and national importance as this festival, until the experiment be complete in all its bearings, and apologising for the space I have occupied in your columns,

I remain, Sir,

Your obliged humble servant,

Hampstead-road, Thursday, 18th June.

J. G.

OUR SCRAP BOOK.

—O— HOMAGE TO KING HANDEL. (From *Punch*.)

When these words are made public there will be but one chance left to profit by them; *Punch* will not therefore be deterred from exhorting that small remnant of his London readers who have not thought it worth their while to attend the Sydenham Festival, at once to take a second thought about the matter and a stall ticket. They will not merely get their fullest guinea's worth of present delectation, but will acquire a small fortune of pleasant recollections. "A thing of beauty is a joy for ever;" and there are so many beautiful things in *Israel in Egypt*, that no chance should be lost of making their addition to one's store of joyous memories.

But although this may be said of any Handel performance, there are at least two thousand more than ordinary reasons why *Punch* should impress it in the prospect of next Friday. Every body knows that of all oratorios *Israel in Egypt* is most famous for its choruses. And these are "given generally by some five

hundred strong, while fifteen hundred more will sing in them at Sydenham. It has been said that Handel had a wish to introduce a cannon in a chorus, and thought that a ten-pounder part would prove a most effective addition to the score, and be pretty sure to go off stunningly. But what would he have given to command such a battery as F. M. Costa's, where every note that issues is a 2,000 pounder!

Mr. Punch has little doubt that he would quite maintain his prophetic reputation were he to anticipate the praises of the press, and to write beforehand an eulogistic criticism, giving commendation to every one who had a hand or a voice in the performance—from the deepest of the bass down to (speaking locally) the highest of the trebles—from Commander-in-Chief Costa up to (speaking locally) the artistes who assisted in the blowing of the organ-bellows. *Mr. Punch*, if so inclined, could with ease proceed to take a leaf out of the note-books of those clairvoyant critics, who are so unbiased by their sense of hearing that they can write down their opinion of a musical performance quite as well before as after they have listened to it. It is the business of these ready writers to keep constantly on hand a stock of critical expressions which will be found suitable to every emergency; and by the clairvoyance of their craft they are enabled to foresee how a concert will go off, and to furnish a fore-chronicle of its minutest details. Taking the *Morning Herald* for his guide (which paper lately published a critique of a performance that had never taken place), *Mr. Punch* would undertake at a few moments' notice to supply a most discriminating criticism of the Festival—prophetically stating what points were missed, and which were made the most of, what applause was given, and out of how many *encores* the performers would have certainly been swindled but for the timely intervention of himself and the police.

With the power he possesses to direct his vision clean into the middle of next week, nothing would be easier than for *Mr. Punch* to enter into the most microscopic details, and give a full statistical account of the exact number of handkerchiefs that were waved to the performers, and of the precise duration of the cheers with which, at the close of their week's work, they were greeted; and *Mr. Punch* would specially delight in chronicling how, by way of a finale, the happy notion was conceived of bath-chairing Mr. Costa, who thereupon was seated in his car of triumph, and dragged round by a well-chosen team of his prettiest sopranis and contralti round the building.

By the time that *Mr. Punch*'s next week's notice can be issued, the vocabulary of criticism will have been thoroughly exhausted, and the most original and freshest of expressions will run the risk of being regarded as mere plagiaries. There is, consequently, now the more temptation to resort to his prophetic faculties, and to let his readers know what he thought of the Great Festival, before it became stale news for them to hear it. *Mr. Punch* quite expects that the magnitude of the effect will be found much in excess of that of preparation, although for weeks he has been hearing that the minutest note will be on such a major scale, that it will be difficult to find words big enough to talk of it. Yet in addition to the statement that the leaves of the music-books would quite suffice to paper—on both sides of it—the Great Wall of China, and if piled in double heap, would far out-top the Andes; *Mr. Punch* expects that he will next week have to chronicle the fact, that the buttons which were burst by the Stentors of the chorus measured, when picked up, precisely one-and-twenty bushels; while not only, as a correspondent of the *Times* discovered, were the notes of the great organ plainly audible at Norwood, but every beat of the big drum was most distinctly heard at Brighton, and several of the choruses were listened to at Calais.

With the foreknowledge of these facts it can be no wonder that *Mr. Punch* should consider the Sydenham Festival as being the Eighth Wonder of the Musical World, and should thus exhort his readers to avoid the disgrace which he hopes will attach to those who wilfully were absent. For it is as much a duty as a pleasure to attend there. The King of Composers is now holding his Court at the Crystal Palace, and with such pomp and circumstance as never has been equalled. Let then every faithful subject not fail to pay him tribute (a half-guinea will suffice, if he can't afford a whole one), and prove his loyalty to the Monarch of Music, by bringing to King Handel the homage of his presence.

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